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BY

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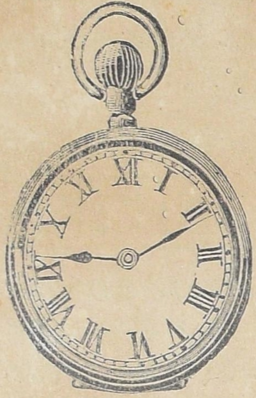

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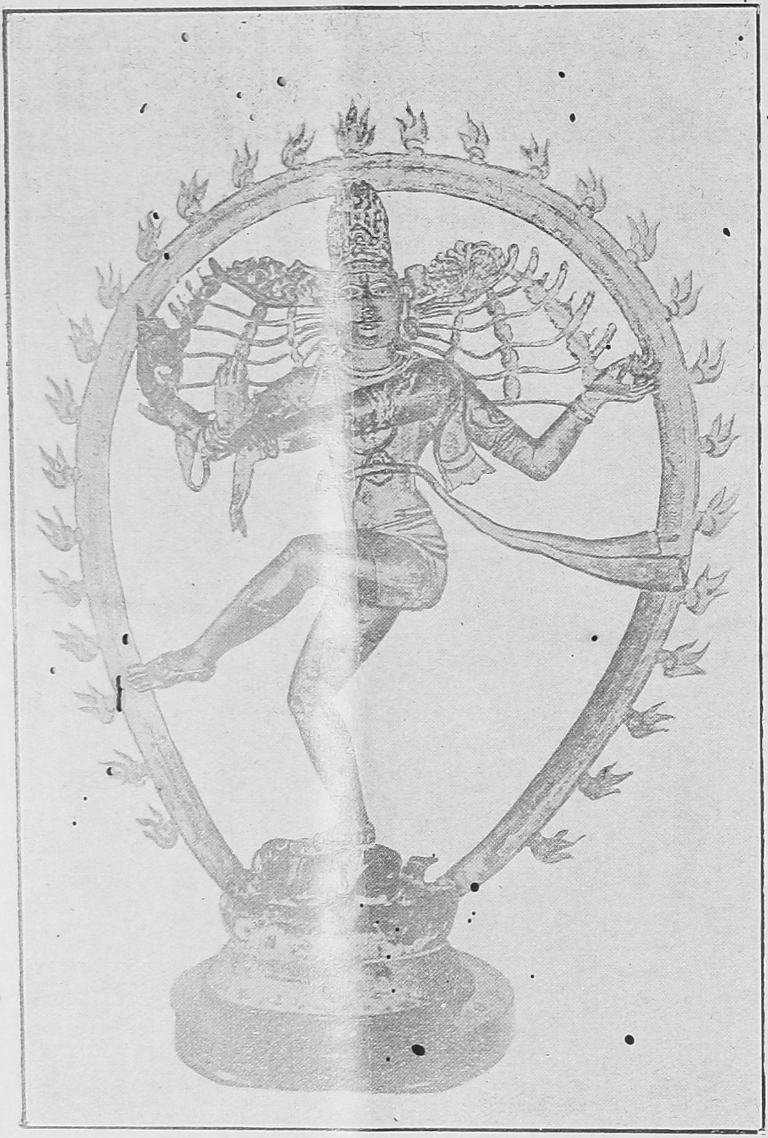

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THE

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OR THE

Siddhānta Dipikā and Āgamic Review.

A Monthly Journal devoted to the Search for Truth as revealed in the Ancient Hindu Mystic Philosophy known as the Šaiva Siddhānta or Āgamānta.

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THE DANCE OF SIVA.

"The Lord of Tillai's Court a mystic dance performs: what's that, my dear?"—*Tiruvācagam*, XII, 14.

A great master-of-dancing (Naṭarāja) is Šiva! The cosmos is His theatre, there are many different steps in His repertory, He Himself is actor and audience—

When the Actor beateth the drum,
Everybody cometh to see the show:
When the Actor collecteth the stage properties
He abideth alone in His happiness.

How many various dances of Šiva are known to His worshippers I cannot say. No doubt the root idea behind all of these dances is more or less one and the same, the manifestation of primal rhythmic energy: Šiva is the Eros Protogonos of Lucian, when he wrote:

It would seem that dancing came into being at the beginning of all things, and was brought to light together with Eros, that ancient one, for we see this primeval dancing clearly set forth in the choral dance of the constellations, and in the planets and fixed stars, their interweaving and interchange and orderly harmony.

I do not mean to say that the most profound interpretation of Šiva's dance was present in the minds of those who first danced in frantic, and perhaps intoxicated energy, in honour of the pre Āryan hill-god, afterwards merged in Šiva. A great motif is religion or art, any great symbol, becomes all things to all men; age after age it yields to men such treasure as they find in their own hearts. Whatever the origins of Šiva's dance, it became in time the noblest image of *activity* of God which any art or religion can boast of. Of the various dances of Šiva I shall only speak of three, one of them alone forming the main subject of interpretation. One is an evening dance in the Himālayas, with a divine chorus, described as follows in the Šiva Pradosha Stotra—

"Placing the Mother of the Three Worlds upon a golden throne, studded with precious gems, Sūlapāṇi dances on the heights of Kailās, and all the gods gather round Him:"

"Sarasvati plays on the *vīṇā*, Indra on the flute, Brahma holds the time-marking cymbals, Lakshmi begins a song, Vishṇu plays on a drum, and all the gods stand round about:"

"Gandharvas, Yakshas, Patagas, Uragas, Siddhas, Sadhyas, Vidhyādharas, Amaras, Apsaras and all the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight."

This evening dance is also referred to in the invocation preceding the Kathā Sarit Sāgara.

In the pictures of this dance, Šiva is two-handed, and the co-operation of the gods is clearly indicated in their position of chorus. There is no prostrate Asura trampled under Šiva's feet. So far as I know, no special interpretations of this dance occur in Šaiva literature.

The second well-known dance of Šiva is called the *Tāṇḍava*, and belongs to His *tamasic* aspect as Bhairava or Vira-bhadra. It is performed in cemeteries and burning grounds, where Šiva, usually in ten-armed form, dances wildly with Devi, accompanied by troops of capering imps. Representations of this dance

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are common amongst ancient sculptures, as at Ellora, Elephanta, and also at Bhuvanesvara. This *tāṇḍava* dance is in origin that of a pre-āryan divinity, half-god, half-demon, who holds his midnight revels in the burning ground. In later times, this dance in the cremation ground, sometimes of Siva, sometimes of Devi, is interpreted in Šaiva and Sākta literature in a most touching and profound sense.

Thirdly, we have the Nādānta dance of Naṭarāja before the assembly (sabha) in the golden hall of Chitambaram or Tillai, the centre of the Universe, first revealed to gods and rishis after the submission of the latter in the forest of Tāragam, as related in the Koyil Purāṇam. The legend, which has after all, no very direct connection with the meaning of the dance, may be summarised as follows:

In the forest of Tāragam dwelt multitudes of heretical rishis, following of the Mīmāmsa. Thither proceeded Šiva to confute them, accompanied by Vishṇu disguised as a beautiful woman, and Āti-Seshan. The rishis were at first led to violent dispute amongst themselves, but their anger was soon directed against Šiva, and they endeavoured to destroy Him by means of incantations. A fierce tiger was created in sacrificial fires, and rushed upon Him; but smiling gently, He seized it and, with the nail of His little finger stripped off its skin, and wrapped it about Himself like a silken cloth.* Undiscouraged by failure, the sages renewed their offerings, and produced a monstrous serpent, which, however, Šiva seized and wreathed about His neck like a garland. Then He began to dance; but there rushed upon Him a last monster in the shape of a malignant dwarf, Muyalaka. Upon him the God pressed the tip of His foot, and broke the creature's back, so that it writhed upon the ground; and so, His last foe prostrate, Šiva resumed the dance, witnessed by gods and rishis.

Then Āti Seshan worshipped Šiva, and prayed above all things for the boon, once more to behold this mystic dance; Siva

* A similar story is elsewhere related about an elephant; and these account for the elephant or tiger skin, which Šiva wears.

promised that he should behold the dance again in sacred Tillai, the centre of the Universe. The dance of Šiva in Chidambaram or Tillai forms the motif of the South Indian copper images of Šrī Naṭarājā, the Lord of the Dance. These images vary amongst themselves in minor details, but all express one fundamental conception. Before proceeding to enquire what these may be, it will be necessary to describe the image of Srī Naṭarājā as typically represented. The images then, represent Šiva dancing, having four hands, with braided and jewelled hair of which the lower locks are whirling in the dance. In His hair may be seen a wreathing cobra, a skull, and the mermaid figure of Ganga; upon it rests the crescent moon, and it is crowned with a wreath of Cassia leaves. In His right ear He wears a man's earring, a woman's in the left; He is adorned with necklaces and armlets, a jewelled belt, anklets, bracelets, finger and toe-rings. The chief part of His dress consists of tightly fitting breeches, and He wears also a fluttering scarf (*angavastiram*) and a sacred thread. One right hand holds a drum (*damāra*, *uḍukkai*), the other is uplifted in *abhaya mudrā* (do not fear): one left hand holds fire, the other points downward to the lifted foot. The right foot is pressed down upon the asura Muyalaka, a dwarf holding a cobra; the left foot is raised. There is a lotus pedestal, from which springs an encircling arch of glory, (*tiruvāsi*), fringed with flame, and touched within by the hands holding drum and fire. The images are of all sizes, rarely if ever exceeding four feet in total height.

Even without reliance upon literary references, the interpretation of this dance would not be difficult. Fortunately, however, we have the assistance of a copious contemporary literature, which enables us to fully explain not only the general significance of the dance, but equally, the details of its concrete symbolism. Some of the peculiarities of the Naṭarājā images, of course, belong to the conception of Šiva generally, and not to the dance in particular. Such are the braided locks, as of a yogi: the Cassia garland: the skull of Brahma: the figure of Ganga, the Ganges fallen from heaven and lost in

Šiva's hair: the cobras: the different ear-rings, betokening the dual nature of Mahādev, 'whose half is Umā': the four arms. The drum also, is a general attribute of Šiva, belonging to his character of Yogi, though in the dance, it has further a special significance. What then is the meaning of Šiva's dance, as understood by Šaivas? The dance is called Nādānta. Its essential significance is given in texts such as the following:

"Our Lord is the Dancer, who, like the heat latent in firewood, diffuses His power in mind and matter, and makes them dance in their turn."* †

The dance, in fact, represents His five activities (Pañchakritya), viz., Srishṭi (overlooking, creation, evolution), Sthiti (preservation, support), Samhāra (destruction, evolution), Tirobhava (veiling, embodiment, illusion, and also, giving rest,) Anugraha (release, salvation, grace). These, separately considered, are the activities of the deities Brahma, Vishṇu, Rudra, Mahešvara and Sadāšiva.

This cosmic activity is the central motif of the dance. Further quotations will illustrate and explain the more detailed symbolisms. *Uṇmāi Viḷakkam*, verse 36, tells us:

"Creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives mukti". Here mukti is the same as anugraha, release. It will be observed that the fourth hand points to this lifted foot, the refuge of the soul.

We have also the following from *Chidambara Mummaṇi Kovai*:

"O my Lord, Thy hand holding the sacred drum has

---

* காட்ட அனல்போல் உடல் கலந்து உயிரையெல்லாம்
ஆட்டுவிக்கும் நட்டுவன் நம்மண்ண லெனவெண்ணாய்.

† Kaḍavuḷ Māmunivar's Tiruvātāvûrār Purāṇam, Puttaraivātil, venraçarukkam, stanza 75, translated by Nallasvāmi Piḷḷai, *Šivajñānabodham*, p. 74. This could also be rendered:

Like heat latent in firewood, he fills all bodies:
Our Father dances, moving all souls into action, know ye!

Compare Eckhart, "Just as the fire infuses the essence and clearness into the dry wood, so has God done with man".

made and ordered the heavens and earth and other worlds and innumerable souls. Thy lifted hand protects the Chetana and Achetana Prapañcha which Thou hast created. All these worlds are changed by Thy hand bearing fire. Thy sacred foot, planted on the ground, gives an abode to the tired soul struggling in the toils of karma. It is Thy lifted foot that grants eternal bliss to those that approach Thee. These Five-Actions are indeed Thy Handiwork".

The following verses from the Tirukûttu Darsana (Vision of the Sacred Dance), forming the ninth tantra of Tirumûlar's *Tirumantram*, expand the central motif further:

"His form is everywhere: all-pervading is His Šiva-Šakti:
Chidambaram is everywhere, everywhere His dance:
As Šiva is all and omnipresent,
Everywhere is Šiva's gracious dance made manifest.

"His five-fold dances are in sakaḷa and nishkaḷa form,
His five-fold dances are His Pañchakritya:
With His grace He performs the five acts,
This is the sacred dance of Umā-Sahāya.*

"He dances with Water, Fire, Wind and Ether,
Thus our Lord dances ever in the court.†

"Visible to those who pass over Māyā and Mahāmāyā
Our Lord dances His eternal dance.‡

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* ஆனநடமைந்தகளசகளத்த
ஞானநடமாடியைங்கருமத்தாக
வானதொழிலருளாலைந்தொழிற்செய்தே
தேன்மொழிபாகன்றிருநடமாடுமே.

† காளியோடாடிக்கனகாசலத்தாடிக்
கூளியோடாடிக்குவலயத்தேயாடி
நீடியநீர்தீகால்நீள்வானிடையாடி
நாளுறவம்பலத்தேயாடுநாதனே.

‡ தீமுதலைந்துந்திசையெட்டுங்கீழ்மேலு
மாயுமறிவினுக்கப்புறமானந்த
மாயைமாமாயைகடந்துநின்றார்காண
நாயகனின்றுநடஞ்செய்யும்வாறே.

நூல் நிலையம்,
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"The form of the Šakti is all bliss (ānanda)—
This united bliss is Umā's body:
This form of Šakti arising in sakaḷa
And uniting the twain is the dance"*

"His body is Ākāš, the dark cloud therein is Muyalaka,
The eight quarters are His eight arms,
The three lights are His three eyes,
Thus becoming, He dances in our body as the assembly (sabhā)." †

This is His dance. Its deepest significance is felt when it is realised that it takes place within the heart and the self: the kingdom of God is within. Everywhere is God: that Everywhere is the heart. Thus also we find another verse:

"The dancing foot, the sound of the tinkling bells,
The songs that are sung and the varying steps,
The forms assumed by our Dancing Gurupara—
Find out these within yourself, then shall your fetters fall away".‡

To this end, all else but the thought of God must be cast out of the heart, that He alone may abide and dance therein. In *Uṇmai Viḷakkam*, we find:

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* சத்திவடிவுசகலவானந்தமு
மொத்தவானந்தமுமையவள்மேனியாஞ்
சத்திவடிவுசகளத்தெழுந்திரண்
டொத்தவானந்தமொருநடமாமே.

† ஆகாசமாமுடலங்கார்முயலக
னேகாசமாந்திசையெட்டுந்திருக்கைகண்
மோகாயமுக்கண்கள்மூன்றொளிதானாக
மாகாயன்மன்றுள்நடஞ்செய்கின்றானே.

‡ ஆடியகாலுமதிற்சிலம்போசையும்
பாடியபாட்டும்பலவானநட்டமுங்
கூடியகோலங்குருபரன்கொண்டாடத்
தேடியுளேகண்டுதீர்ந்தற்றவாறே.

"The silent jñānis destroying the threefold bond are established where their selves are destroyed. There they behold the sacred and are filled with bliss. This is the dance of the Lord of the assembly, "whose very form is Grace".*

With this reference to the 'silent jñānis' compare the beautiful words of Tirumûlar:

"When resting there they (the yogis who attain the highest place of peace) lose themselves and become idle... Where the idlers dwell is the pure Space. Where the idlers sport is the Light. What the idlers know is the Vedānta. What the idlers find is the deep sleep therein".†

Šiva is a destroyer and loves the burning ground. But what does He destroy? Not merely the heavens and earth at the end of a kalpa, but the fetters that bind each separate soul. Where and what is the burning ground? It is not the place where our earthly bodies are cremated, but the heart of the bhakta, the devotee, laid waste and desolate. He brings not peace but a sword. The place where their selves are destroyed signifies the place or state where their egoity or illusion and deeds are burnt away: *that* is the crematorium, the burning-ground where Šrī Naṭarājā dances, and whence He is named Suḍalaiyāḍi, Dancer of the burning-ground. In this simile, we recognize the historical connection between Šiva's gracious dance as Naṭarājā, and His wild dance as the demon of the cemetery.

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* மோனந்த மாமுனிவர் மும்மலத்தை மோசித்துத்
தானந்த மானிடத்தே தங்கியிடு—மானந்த
மொண்டருந்தி நின்றுடல் காணுமருண் மூர்த்தியாய்க்
கொண்டதிரு வம்பலத்தான் கூத்து.

† இருந்தார் சிவமாகி யெங்குந்தாமாகி
இருந்தார் சிவன் செயலியாவையு நோக்கி
இருந்தார் முக்காலத்தியல்பைக் குறித்தங்
கிருந்தாரிழவு தெய்திய சோம்பே.
சோம்பர் இருப்பது சுத்த வெளியிலே
சோம்பர் கிடப்பது சுத்த வொளியிலே
சோம்பர் உணர்வது சுருதிமுடிந் திடம்
சோம்பர் கண்டார்ச் சுருதிக்கட் டூக்கமே.

This conception of the dance is current also amongst Šāktas especially in Bengal, where the Mother rather than the Father-aspect of Śiva is adored. Kāḷi* is here the dancer, for whose entrance the heart must be purified by fire, made empty by renunciation. A Bengali Hymn to Kāḷi voices this prayer:

"Because Thou lovest the Burning-ground,
I have made a Burning-ground of my heart—
That Thou, Dark One, haunter of the Burning-ground,
Mayest dance Thy eternal dance."†
"Nought else is within my heart, O Mother:
Day and night blazes the funeral pyre:
The ashes of the dead, strewn all about,
I have preserved against Thy coming,
With death conquering Mahâkâla neath Thy feet
Do Thou enter in, dancing Thy rhythmic dance,
That I may behold Thee with closed eyes".

Returning to the South, we find that in other Tamiḷ texts the purpose of Śiva's dance is explained. In *Śivajñāna Siddhiyār*, Supaksha, Sûtra V. 5, we find,

"For the purpose of securing both kinds of fruit to the countless souls, our Lord, with actions five, dances His dance". Both kinds of fruit, that is *Iham*, reward in this world, and *Param*, bliss in Mukti.

Again, *Uṇmai Viḷakkam*, v. 32, 37, 39 inform us

"The Supreme Intelligence dances in the soul......for the purpose of removing our sins. By these means, our Father scatters the darkness of Māyā, burns the thread of Karma, stamps down Mala (*āṇava, avidyā*), showers Grace, and lovingly plunges the soul in the ocean of bliss (*Ānanda*). They never see rebirths, who behold this mystic dance".‡

* Vide article on "What is Kāḷi?" in, *S.D.* Vol. III, p. 13.—*Ed. S.D.*

† உலகமே யுருவமாக யோனிகளுறுப்பதாக
விலகுபேரிச்சா ஞானக்கிரியை யுட்கரணமாக
வலகிலா உயிர்கட்கெல்லா மிருபயனுக வைந்து
நலமிகு தொழில்களோடு நாடக நடிப்பன் நாதன்.

‡ எட்டு மிரண்டுமுருவானவி லிங்கத்தே
நட்டம்புதல்வா நவிலக்கேள்—சிட்டன்

The conception of Līlā, the world-process as the Lord's sport or amusement, is also prominent in the Šaiva scriptures; thus, Tirumûlar writes: "The Perpetual Dance becomes His Play".

This aspect of His activity appears to have given rise to the objection that He dances as do those who seek to please the eyes of mortals; to which the answer is given that He dances to maintain the life of the cosmos and to give release to those who seek Him.

In another way, more arbitrary, the Dance of Śiva is identified with the Pañchākshara, the five syllables Ši-va-ya-na-ma. which have a peculiar and special significance in Šaiva symbolism. In *Uṇmai Viḷakkam*, v. 33-35 they are identified in the dance as follows:

"In His feet is *na*; in His naval is *ma*; in His shoulders is *Ši*; in His face is *va*; in His head is *ya*".*

A second way of contemplating the Pañchākshara is also given, as follows:

"The hand holding the Drum is '*Ši*'; the hand held out is '*Vā*'; the hand holding out protection (abhaya) is *ya*; the hand holding fire is *na*; the foot holding down Muyalaka is *ma*".†

சிவாயநம வென்னுந் திருவெழுத்தஞ்சாலே
யவாய மற நின்றுடுவான்.

மாயை தனையுதறி வல்வினையைச் சுட்டுமலஞ்
சாயவ முக்கியருள் தானெடுத்து—நேயத்தால்
ஆநந்தவாரிதியி லான்மாவைத்தா னழுத்தல்
தானெந்தையார் பாதந்தான்.

உரையுணர்வுக் கெட்டா வொருவன் மிடுபெஞ்சாக்
கரத்தால் வரைமகடான்பாதி—புரையிடமாய்க்
காணும்படியே கருணையுருக் கொண்டாடல்
பேணுமவர்க்குண்டோ பிறப்பு.

* ஆடும்படிகேள் நல்லம்பலத்தா னையனே
நாடுந் திருவடியிலே நகரம்—கூடு
மகரமுதரம் வளர்தோள் சிகரம்
பகருமுகம் வாமுடியப்பார்.

† சேர்க்கும் துடிசிகரம் சிக்கனவா வீசுகரம்
ஆர்க்கும் யகரமபயகரம்—பார்க்கிலிறைக்
கங்கி நகரமடிக்கீழ் முயலகனார்
தங்கு மகரமது தான்.

நூல் நிலையம்,
சென்னை - 600090.

The text continues:

"The meanings of the five letters respectively are God, Śakṭi, Soul, Tirobhava and Mala....If this beautiful Five-Letters be meditated upon, the soul will reach the land where there is neither light nor darkness, and there Śakti will make it One with Śivam".*

Another verse of *Uṇmai Viḷakkam* explains the fiery arch (tiruvāsi): The Pañchākshara and the Dance are identified with the mystic syllable Om, the arch being the kombu or hook of the ideograph of the written symbol: "The arch over Śrī Naṭarāja is Oṁkāra; and the akshara which is never separate from the Omkāra is the contained splendour. This is the Dance of the Lord of Chidambaram".†

The *Tiru-Aruḷ-Payan* however (Ch. IX. 3) explains the *tiruvāsi* more naturally as representing the dance of Nature, contrasted with Śiva's dance of wisdom.

"The dance of matter (Prakṛiti) proceeds on one side: the jñāna dance on the other. Fix your mind in the centre of the latter".‡

I am indebted to Mr. Nallasvāmi Piḷḷai for a commentary on this:

The first dance is the action of matter—material and individual energy. This is the arch, tiruvāsi, Omkāra, the dance of Kāḷi. The other is the Dance of Śiva—the akshara inseparable from the Omkāra—called ardhamātra or the fourth letter

* ஈசன் அருள் ஆவி யெழிலார் திரோதமலம்
மாசிலெழுத் தஞ்சினடைவாம்.
அண்ணல் முதலாயழகா ரெழுத்தைந்து
மண்ணிலிராப் பகலற்றின்பத்தே—நண்ணி
யருளானது சிவத்தே யாக்குமணுவை
யிருளானது தீரவின்று.

† ஓங்காரமே நற்றிருவாசி யுற்றதனின்
நீங்கா வெழுத்தே நிறை சுடராம்—ஆங்காரம்
அற்றார் அறிவாரணி யம்பலத்தானாடலிது
பெற்றார் பிறப்பற்றார் பின்.

‡ ஊன் நடன மொருபா லொருபாலா
ஞான நடந்தானடு.

of the Praṇava, Chaturtam and Turīyam. The first dance is not possible unless Śiva wills it and dances Himself.

The general result of this interpretation of the arch is, then, that it represents matter, nature, prakṛiti; the contained splendour, Śiva dancing within and touching the arch with head, hands and feet, is the universal omnipresent Purusha. Between these stands the soul, as *ya* is between *Śi-va* and *na-ma*.

Now to summarise the whole interpretation we find that *The Essential Significance of Śiva's Dance is threefold: First, it is the image of his Rhythmic Activity as the Source of all Movement within the Cosmos, which is Represented by the Arch: Secondly, the Purpose of his Dance is to Release the Countless souls of men from the Snare of Illusion: Thirdly the Place of the Dance, Chidambaram, the Centre of the Universe, is within the Heart.*

In these notes I expressly refrain from all aesthetic criticism and have endeavoured only to translate the central thought of the conception of Śiva's dance from plastic to verbal expression, without reference to the beauty or imperfection of individual works. In conclusion, it may not be out of place to call attention to the grandeur of this conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of those rishi-artists who first conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the Philosopher, the Bhakta, and the artist of all ages and all countries. In these days of specialisation, we are not accustomed to such a synthesis of thought; but for those who 'saw' such images as this, there could have been no division of life and thought into water-tight compartments. Nor do we always realise, when we criticise the merits of individual works, the full extent of the creative power which, to borrow a musical analogy, could discover a *rāga* so expressive of fundamental rhythms and so profoundly significant and inevitable.

Every part of such an image as this is directly expressive, not of any mere superstition or dogma, but of evident facts. No artist of today, however great, could more exactly or more wisely create an image of that Energy which science must postulate behind all phenomena. If we would reconcile Time with Eternity, we can scarcely do so otherwise than by the conception of alternations of phase extending over vast regions of space and great tracts of time.* Especially significant, then, is the phase alternation implied by the drum, and the fire which 'changes', not destroys. These are but visual symbols of the theory of the day and night of Brahma!

In the night of Brahma, Nature is inert, and cannot dance till Šiva wills it: He rises from His rapture, and dancing sends through inert matter pulsing waves of awakening sound, and lo! matter also dances, appearing as a glory round about Him. Dancing, He sustains its manifold phenomena. In the fulness of time, still dancing, he destroys all forms and names by fire and gives new rest. This is poetry: but none the less, the truest science.

Again, this Naṭarāja is not only Truth, but Love: for the purpose of His Dance is Grace, the giving of freedom to countless individual souls. Lastly, also, how supremely great in power and grace this dancing image must appear to all those who as artists have striven in plastic forms to give expression to their intuition of Life!

It is not strange that the figure of Naṭarāja has commanded the adoration of so many generations past: we, familiar with all scepticisms, expert in tracing all beliefs to primitive superstitions, explorers of the infinitely great and infinitely small, are worshippers of Šrī Naṭarāja still.

A. K. C.

[* Oliver Lodge, Hibbert Journal, Vol. X, No. 2, 1911.]

THE TEN IDYLLS.

TIRUMURUGĀRRUPAḌAI.*

CANTO VI.

Paḻamuthirsolai.

At famous festivals in all and every village,
Where goats are sacrificed and blood mixed with millet is sprinkled,
At every abode where devotees invoke him,
At every sacrificial ground where Vêlan dances,
At every forest, grove and tank and rivers and other places,
At squares where three, four and five roads meet,
At flower gardens and village munds and public places,
At places where the cattle are herded together,
At towns where the kurava girls,
Fixing the cockbanner, and smearing ghee and white mustard thereon
Recite the mantra secretly and in loving worship,
Offer the flowers, and tying two different pieces of cloths
On their loins and the raksha on their arms,
And sprinkle white fried rice and offer oblations
Of white rice with goat's blood in different corners,
And smear with paste of sandal and fragrant saffron,
And tie up the garlands of red oleander and green leaves
After severing them, and invoke Muruga's blessing
On their Hill Villages (so that it may be freed from famine, sickness and enemies).
Offer incense singing the Kuriñji melody,
While the music of the instruments mixed with that of the rippling brooks

* The previous cantos appeared in *S. D.* for April and June 1912. —*Ed. S. D.*

MAHAMAHOPADHYAYA
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TIRUVANMIYUR :: MADRAS-41

And sprinkling the red flowers and millet mixed with blood
The kurava girls danced a fearful dance to the tune of the music,
And invoked God Muruga so that unbelievers may be baffled,
While others of the city make the Holy place resound
With their songs and the blowing of many horns,
And the ringing of many bells, and praising
The Royal Elephant invoke God and obtain boons they wished for,
In all these places, Our Lord is sure to dwell
This I state of my own knowledge;
Yet He may dwell in places not known to me.
There where you see Him, praise Him, with your face beaming with joy and lift your hands over your head in worship and fall down at His feet and repeat His praises as follows:—
Thou Oh Lord, sixbodied, of six holy women born,
In sacred pool of Himayam with darbha grass grown
And borne by one of the elemental Gods (Agni),
Thou Son of God seated under the Banyan tree,
Thou child of the daughter of great Himāvat,
Thou the Death of my foes, Thou Lord of the Bow
Thou darling child of Victorious and Victory-giving Durga,
Thou Lord born of the Sylvan Goddess well adorned,
Thou, the General of the Suppliant Deva hosts,
Thou, the wearer of the garland and knower of all Arts,
Thou, incomparable in war and victorious in youth,
Thou, the wealth of the Brahmins and the word of the wise,
Thou, consort of Valli and Devasena,
Thou, bull among heroes with spear in arm,
Thou, mighty Lord who split the rock of evil,
Thou, Lord of Kuriñji whose hills to sky do soar,
Thou, Hero of whom all bards do sweetly sing,
Thou, Muruga whose station none can reach,

Thou whose praise is Thou fulfillest all desires,
Thou showerer of grace on those in travail
Thou Lord whose chest Victorious in war is blazoned in gold.
O Thou who hast no equals in Thy Supreme Wisdom.
Thou liberal dispenser of gifts to those who pray to Thee
Thou whose name is praised by the great
Thou who acquaint the name of strong over evil by your prowess in Vanguishing Sûrapadma and his hosts
Thou the Comparable, Thou the Chief."
Thus have I praised Thee in words not adequate,
As Thou art difficult of description by mere mortals
And approached Thee to gain Thy Feet

(By the Poet to God Muruga.)

Desiring to mix with the hosts of devotees of all sorts and conditions
And share in the joy of the Festive ground
This deserving poet of mature knowledge and truth
Has approached Thee, O Lord, desiring to utter
Thy great praises and praising Thee in words of wisdom and sweetness
Before even these prayers were thus addressed
His devine form of incomparable strength
And His stature extending to the skies
This fearful Form concealing and approaching the Sabha
And showing his old Divine Form of Youthful Beauty
The Lord, will say
"Your Visit I know—Leave off fear."
And graciously uttering words of love
So that you of all others in the world surrounded by the waters may shine
He will grant you the boons difficult to obtain.
(Here follow the description of Paḷamuthirsolai)
He, the Lord of the Hill in Paḷamuthirsolai.

J. M. N.

மகாமகோபாத்தியாய
டாக்டர். உ. வே. சாமிநாதையர்
நூல் நிலையம்,
சென்னை-600090.

THE ORIGIN OF THE NAME TAMIL.

The name "Tamiḷ" has afforded no small scope for the display of etymological ingenuity. Some of the explanations which the word has elicited from the imagination of both European and Tamiḷ Scholars, can very well serve as examples of what is called "popular etymology" or etymology of the folk. Compared with them, even Horne Tooke's. "Diversions of Purley" would be thrown into the shade. Sound-etymology may sound well to untutored ears, but can rarely be sound. Popular etymology is founded on sound association and it is no wonder that it appeals readily to the uneducated.

The most fanciful account of 'Tamiḷ' is its analysis into த்+அ+ம்+இ+ழ் (five sounds or letters) with a view to explaining Tamil as the language of the *Pañchākshara* or ஐந்தெழுத்து (the scared pentad சிவாயநம). One may well say that Tamiḷ owes its name to its ஐந்தெழுத்து* or *Pañcha lakkaṇam* (the five-fold division of Tamiḷ Grammar); its *five* peculiar letters or sounds ற, ண, ழ, எ, ஒ; the *five fold* division of genders and numbers in Tamiḷ Grammar, or, the *five modes* of dressing ladies' hair known as ஐம்பால், which are prevalent among the Tamiḷs. The folly of etymologising in this fashion is too patent to need any further comments. As little importance need be attached to the above conjecture as to the popular account of the Hebrew word "cabal" which occurs in English history.

An equally imaginary and calculative etymology has come down to us from no less a personage than the learned Svāminātha Deśikar who wrote the Tamiḷ Grammar இலக்கணக்கொத்து. He divides தமிழ் into தம் (one's own) and இழ் (the letter ழ்), and thereby makes out that this single letter is a characteristic or peculiarity of the Tamiḷ language.

No doubt it is a distinctive mark of Tamiḷ as compared with Sanskrit and some other languages, but it does not serve

* எழுத்து means "letter" or "grammar" hence ஐந்தெழுத்து is translatable into Pañchalakkaṇam.

at all to distinguish Tamiḻ from Malayāḷam and some Tibetan languages which possess this peculiar sound.

A Grammarian who holds up Tamiḻ to ridicule in the following words:—"ஐந்தெழுத்தாலொருபாடையென்றறையவேநாணுவர் அறிவுடையோரே" (the learned are ashamed even to speak out that there is a language of five letters) cannot be expected to give a more scientific and appropriate account of the name Tamiḻ.

Next in imaginative importance is the myth of an etymology, invented by a contributor to the செந்தமிழ்,* in whose opinion Tamiḻ is but a corruption of the Sanskrit *dhamam* (light or the source of light). In explanation of the connection between the Sun and this language, it is alleged that that Sūrya taught Hanumān grammar, that Sarasvati faces the East, that Sūrya sustains all life, and thereby Sūrya becomes the lord of learning, and the language proceeding from him is called *dhamam* or Tamil.

This reminds me forcibly of the explanation which an elderly Tamiḻ gentleman once gave for the word சினேகம். He analysed it into சின் (thought) and ஏகம் (unity) and made his simple-minded audience believe that its original signification was *unity of thought.*

The "Sen Tamil" contributor is actually sailing in the same boat with this gentleman. Both are at the mercy of imagination and are equally exposed to the dangers which it may lead to; only the former is deaf to the laws of sound while the latter does not feel the '*unctuousness*' of the Āryan *Sneha*.

Curiously enough, Sûrya on whom the Tamiḻ language is fathered has with all heat and light failed to preserve from corruption the purity of the name *dhamam*. And it is no less strange that other tongues have not taken their names after this wonderful progenitor.

Dr. Oppert has discovered a new source for the name Tamil never dreamt of in the philosophy of the Tamiḻs. His

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*Sen Tamil—a Tamil monthly of the Madura Tamil Sangam—*Ed. S. D.*

etymological skill and originality of thought is brought to light in his derivation of Tamil from *Malla*—the name of an ancient South Indian race. The process of change or rather metamorphosis, is set forth thus:—*Tirumalla* (the distinguished or well-off malla), *Tirāmiḷa*, *Tiramida*, *Tiravida* (Dravida), Tamil.

This is no doubt an ingenious etymology, but has the flavour of fiction, based as it is on the presumption that the *Mallas*, formed the primitive Tamil race, and that even the earliest Tamil grammarians, Agastiyar and Tolkāppiyar were quite unaware of this wonderful transformation. "Malla" is one of the names of *Maruta-mākkaḷ* (agricultural tribes). According to Dr. Winslow *Kuriñchi-Mākkaḷ* (semi-agricultural tribes) are also known by this name, but *Divākaram* (an ancient Tamil Lexicon) does not recognise this meaning. The word is further employed to denote a strong man, "warrior" or "commander of an army." Evidently the Tamil *Malla* is connected with the Sanskrit *Malla* (a strong man, a mixed caste, the name of a people).

The agricultural Mallas to whom Dr. Oppert obviously refers in his etymology, have from time immemorial been recognised as a section of the occupants of the Maruta country —one out of the 5 varieties of land known in Tamil as ஐந்திணை. Ancient Tamil works on Agapporuḷ (a sub-division or Tamil Grammar relating to Love and attendant affairs of the heart) throw some light on the position of the *Mallas*. But there is no proof whatever that the Mallas at first occupied an exceedingly prominent position in society and that the Tamil language was originally *theirs*, and was adopted by other ancient inhabitants such as the Kuravar, Iḍaiyar, Paravar, Maṟavar etc.

The prefix *tiru* in Dr. Oppert's *Tirumallam* is admittedly a Tamiḷ corruption of the Sanskrit *Śrî*—splendour, beauty, wealth, prosperity etc., and implies that the name sprung into existence after the advent of the Āryans into India.

The Mallas are to-day represented by the Pallas of the Deccan and Ceylon and the theory that these Mallas alone were the *true original Tamiḷs* is as amusing as it is wild and

fantastic. But it is consistent with the learned doctor's derivation of Pāṇḍiya from an imaginary Paḷḷāṇḍiyan (lord of the Pallas). To expect men who cherish such a low opinion of our ancestry and antiquities, to give a better and fairer origin for our names, is really a case of hope against hope.

Dr. Pope one of the foremost Dravidian scholars, has also contributed his share to this etymological contention. He takes Tamiḻ to be a corrupted form of Tenmoḻi (the language of the South) and supposes that the corruption set in thus:—

Tenmoḻi, Temmoḻi, Temoḻi, Temiḻi, Tamiḻ. In his opinion the language ws so-called in contradistinction to *Vaḍugu* (the northern tongue or Telugu), and the Tamil expressions *Vaḍamoḻi* (the northern language or Sanskrit) and *Tenmoḻi* (the Southern language or Tamil) have accentuated this account.

Others again assign to this alleged, original *tenmoli* the meaning of *the beautiful tongue* (from *ten* = beauty). Why not call it *the language of the blacks*, or *the harmonious tongue*, for *ten* means also *harmony* and *blackness* ?

It should be observed here that the residents of one cardinal quarter (*dis*) rarely name themselves, or their tongue, after their own quarter. Persons living in the North are accustomed to designate those in the south as southerners and similarly the inhabitants of the South call those of the North northerners. For instance, the Jaffnese who call the Indians *Vaḍakkattaiyar* (Northerners) never call themselves *Teṟkattaiyar* (Southerners). But the employment at once of two such contradistinguishing terms is neither uncommon nor improper. It is further remarkable that the name *Tenmoḻi* (Southern tongue) necessarily implies the co-existence of *Vaḍugu* or *Vaḍamoḻi*, and therefore could not have come into being but for the presence of *Vaḍugu* or *Vaḍamoḻi*.

The idea of describing Tamil as the *beautiful language* could have occurred only to Tamil struck with its beauty. Similarly the notion that sweetness (தமிழ்) underlies the name Tamil, must be attributed to a Tamil taken by the sweetness of his speech. This leads us to the conclusion that the simple primitive

Tamil who first lisped this name, fell in love with his own tongue, which is absurd. Nor is it at all probable that a comparative study of languages led him to characterise his tongue as '*sweet*' or '*beautiful*'.

Again, neither beauty nor sweetness shews itself to advantage in the infancy of a language. And there is no proof whatever that Tamil was not christened until it had bloomed into beauty, and sweetness. If sweetness be the primary meaning of Tamil, how is the word analysed?

A more plausible explanation lies however in the identification of 'Tamil' with the common name Tamil (தமிழ்) in the sense of nature. This would make Tamil convey the same radical meaning as Prakrit (ex *Prakriti*—nature), viz, *natural*, *original* or *home* language as distinguished from the refined, polished or literary tongue which with the Āryans is Sanskrit and with the Tamils, *Sen Tamil*.

The three fold classification of our tongue into *Iyal* (natural) *Isai* (musical) and *nāṭaka* (dramatic) Tamil, might also be cited to give countenance to this account.

The talented author of "Tamils Eighteen Hundred Years Ago" traces the name to Tamalitti (modern Tamluck), in ancient times a great emporium of trade at the mouth of the Ganges. The word Tamalitti is the Pāli form of the Sanskrit *Tāmralipti*—a name apparently derived from Sanskrit *Tāmra*—copper and *lipta*—besmeared or covered with. The people who lived in *Tāmralipti* were known as *Tāmralipta*, and it is not clear why the Tāmraliptas or Tamalittas preferred to be known as Tamils (தமிழர்) on their arrival in South India. It is also open to doubt that the Tamils did not figure in South India until the Āryans had come to India and their older and more correct word Tāmralipti or Tāmralipta had, in course of time, been softened to *Tamalitti* or *Tamalitta*. The resemblance between Tamal in Tamalitti and Tamil, seems to me rather accidental than real. The phonetic difference between *l* (ல) and *ḻ* (ழ) clearly favours this view.

The name Tamil is also traced to the Sanskrit Tāmra

(copper coloured), by such scholars as are inclined to the belief that the Tamils are of Mangolian origin and their remote ancestors were a copper-coloured race. *Tāmra* is supposed to have turned into *Tamla*, *Tamila*, *Tamila* and *Tamil* in the mouth of the illiterate. Here as well as in the foregoing etymology, ல or ள, is presumed to have changed into ழ, but the tendency of our tongue is quite the other way.

Again the high antiquity of our race and the hall mark of established usage which Agastiyar and Tolkāppiyar clearly saw on the form தமிழ் (Tamil) are as strongly against this conjecture as against Dr. Oppert's favourite *Tirumallam*, and Mr. Kanakasabhai Pillai's *Tamalitti*.

Another account of Tamil which smacks of fictitiousness is its derivation from the Sanskrit *drāviḍa*. This was first suggested by Dr. Graul and readily taken up by the three Doctors Caldwell, Gundert and Pope. But the last named gave it up since for the offspring of his own imagination.

Here comes again the baseless belief that the Tamils gained their name and position as a race only after the Āryans had wandered into India. Apart from this, the non-occurrence of the word *drāviḍa* in ancient Sanskrit works clearly indicates that it was a later introduction into that tongue. Futhermore, the testimony of one of the ablest hands in the field of Indian Philology not only gives the lie to this etymology, but turns the tables upon the Sanskrit *drāviḍa*. Dr. Sten Konow of Christiana University, whose article on the Dravidian figures in the pages of the "Encyclopædia Brittanica" (11th edition), notices there how the Sanskrit *Drāmiḍa* becomes *Tiramiḷa* in Tamil, and remarks thus: "*Drāmida* which also occurs as *Dravida is in its turn developed from an older Damila which is identical with the word Tamir—Tamil.*" In view of the above etymologies it would not be surprising if some scholar were one day to connect Tamil with *Tamlu* and *Dhimal* (names of two Tibeto—Burman dialects spoken in Assam and Bengal respectively), or to trace it to the Tamil expression *Temoli* (mellifluous language, *tem*—honey, sweetness, and *moḻi*--language).

The itching desire to derive 'Tamil' agreeably to our pet notions about the Tamils, may lead us into even more ludicrous etymologies. Thus you may resolve Tamilar (Tamils) into *tam* (one's own) or *tami* (detached, separated or unequalled) and *Īḻar* or *Īḻuvar* (toddy-drawers or yāḏavas), and offer the following remarks in explanation:—

Says Mr. Aruṇāchalam in the Ceylon Census Report 1901 "When the Tamils are spoken of in South India, the Veḷḷāḷas are meant as being the Tamils *par excellence*". Now the Veḷḷaḷas are supposed to be the representatives of the *Veḷir* of old, who are identified with the Yādavas of the epics. These Yādavas appear in the Mahābhārata under such appellations as *Suras*, *Somakas* and *Madhus*. In these names one can easily recognise the words *Yadu*, *Sura*, *Soma* and *Madhu*, which convey the meaning of palm wine or toddy. Such Tamilian tribal names as *Īḻar* or *Īḻuvar*, *Chērar*, *Koṅker*, *Kaḷḷar*, *Maravar* and *Chāliyar* may similiarly be taken to be derivatives from the Tamil words *Īḻam*, *Chēra* or *Cheṛu*, *Koṅgu*, *Kaḷ*, *Maravi* or *Maravu* and *Chāli* respectively, which mean toddy. Hence the Synonymy of the above names. The Tamilian place-names, *Īḻam* (Ceylon), *Madura* and *Tonḍi* may also be connected with the corresponding Tamil names of toddy. Moreover, the Rākshasas whom the Mahābhārata calls descendants of Yadu, the Shāṇārs who claim kinship with the above named aborigines of India and Ceylon, the Kurumba shepherds (remnants of an ancient line of petty kings) who call themselves *Yādavalu*, and the *Āyar* or *Iḍaiyar* who count that Yādava—Indra named Krishṇa as their own man, may all be classed as Yādavas. Therefore the original Tamils might as fairly be Yādavas as Mallas, and the derivation from Īḻar, thus appears not more forced and fictitious than that from Mallar. Nor do the Īḻuvar of Cochin occupy a lower rung in the social ladder than the Pallas of Deccan.

I have introduced this suppositional etymology with a view to shew clearly the danger of etymologising after Dr. Oppert and others of his school. Philology is a slippery and dangerous ground on which we have to tread with eyes and ears wide open.

To my mind the great mistake which some of the above named etymologists have made is their bold assumption that the original Tamils where so called by virtue of their *tongue*. It seems to me that these scholars little thought how untenable their position was. Almost all the known languages owe their names to the *peoples* or *countries* originally connected with them. This is due to the fact that a people of its country is known, recognised, or made known to outsiders before its language. In other words, the existence of a race, or its country, is necessarily felt before its language becomes known. Hebrew, Arabic, Aramaic, Manchu, Greek, Latin, Mank, English, Italian, French, Swedish, Saxon, Welsh, Breton, Chaldee, Syriac, Bengalee, Hindi, Kanarese,—all these names forcibly remind us of the fact that our ideas about languages are inseparably associated with and primarily gained from our ideas about their speakers or countries; hence the custom of naming languages after their speakers or countries.

Just as a knowledge of man, is indispensable to a conception of 'language' in general, so is a knowledge of a people or its country indispensably necessary to form an idea of its language.

Such words as, Huzvaresh (a mode of reading the Pehlevi translation of the Avesta by substituting Italian for Aramaic words), Zend (properly the interpretation or translation into Pehlevi of the Avesta), Pāli (literally, row, line, series; the series of the Buddhist sacred Texts; hence "the language of the Sacred Texts" i. e. Magadhi), Sanskrit (the language which was *completely* or *accurately* formed from one of the Primary Prākrit dialects of India), Urḍu (Persian Urḍu—camp; hence the language which grew up in the camps of the Mohamedan invaders of India), are seemingly exceptions to the above rule, but, in reality, are linguistic names which literary or military circumstances gave rise to. They have never been *national* appellations, or names which served to distinguish one nation and its language from another. Thus do we see that 'Tamil' is quite unlike any of these names in its application. It denotes

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not only the language but the nation at large and even its home in South India.

Preposterous then is the argument that at first the beauty, sweetness or independence of the Tamil speech won so much attention and admiration that the speaker and his country become objects of only secondary enquiry, recognition and importance.

Absurd again it is to say that the Tamils were a *nameless* race when their tongue attracted so much attention. Also far from probable it is that the maker of this name was unable to form a conception of the Tamil man but for the *winning look, sweet voice* or *free gait* of his linguistic handmaid.

Considering the highly unsatisfactory character of all the derivations that have hitherto been announced—I venture to submit an explanation which I hope is agreeable to reason and Tamil usage.

According to Dr. Winslow, the name Tamil means (1) sweetness, pleasantness, melodiousness; (2) The Tamil Language; (3) nature, state, quality (நீர்மை) c. f. இனிமையு நீர்மையுந் தமிழெனலாகும்"—Piṅgaḷantai.

The arrangement of the meaning is apparently in accordance with the doctor's opinion about their development. But the explanation is conspicuously incomplete, owing to the lexicographer's failure to recognize the fact that the word Tamil is used in Puṟanāṉūṟu (a poetical collection of 400 odes relating to *Puṟapporuḷ*, or objective, which received recognition at the hand of the last Tamil Sangam) both in the sense of the Tamil country, as in தண்டமிழ்க்கிழவர் (the rightful owners of the cool *Tamil country*), தண்டமிழ் பொதுவெனப்பொறுஅன் (who will not brook the idea of the cool *Tamil country* being common), and தண்டமிழ்வரைப்பு (the limits of the cool *Tamil country*), and in the sense of the Tamil people, as in தமிழ்தலைமயங்கிய தலையாலங் கானத்து (at Talaiyālaṅkānam where the Tamils or the Tamil army were engaged in battle). In addition we have in the term Tamilakam (properly the home 'akam' of the Tamils), whence the Limiṟike and Dimirika of Greek writers, a good example o

the use in ancient times of the word Tamil to denote the Tamil people. Cf. "இமிழ்கடல் வைப்பிற்ற மிழகமரிய"—சிலப்பதிகாரம். "சம்புத்தீவி னுட்டமிழகமருங்கில்"—மணிமேகலை. "இமிழ்கடல்வேலித்தமிழகம்"—பதிற்றுப்பத்து.

As the learned Svāminātha Desikar has ingeniously suggested, the radical of தமிழ் (Tamil) is, most probably, தம் (tam) one's own or proper, but the final ழ் certainly serves a different purpose from what the Desikar makes out. I am inclined to believe that it is a formative suffix as in உமிழ் (to spit, to rinse the mouth), அவிழ் (a grain of boiled rice), இகழ் (to pass over, slight or despise), அமிழ் (to be immersed); இமிழ் (sound, hum, roar, a drum), அகழ் (to dig out, scoop out—a ditch), எறுழ் (energy, strength—ஊக்கம்), உறழ் (to join), கதழ் (to be angry), கமழ் (to be odoriferous), குமிழ் (to grow into a conical shape, to bubble), நெகிழ் (to become loose), முகிழ் (to fold or close up—a flower bud), இதழ் (petals of a flower, lip), திகழ் (to shine), (out) (to fasten, bind). The above-named words are, on the face of them, quite closely connected with the following simpler words of the same or similar import :—உமி (to spit, to rinse the mouth), அவி (to boil), இக (to pass over), அம் or அம்mு (to plunge in confusion, to cover to dissemble), இம் (an imitative sound), அக in அகப்பு (depth), அகவை அகம் (inside, interior), எறு (to rise, to increase, to be full), உறு (to join), கது in கதுமு (to be obstinate, perverse), கதம் (anger), கம் (to be fragrant), குமி (to heap up conically), நெகு (to become soft or loosened), முகி (to come to a point), இசை (to join, unite), திகு (to kindle rapidly as fire), சிமி (a lock of hair).

I feel it my duty to mention here that Rao Bahadur C. W. Dāmotharam Pillai carries off the palm for this sensible explanation of the ழ் in Tamil, which I hope the examples I have quoted above fully bear out. He, however, interprets the name Tamil as meaning the *independent* (தமி) language, but it seems to me more appropriate to attach this epithet to the *people* or its *country*. The Tamil word தமி which corresponds to தனி from தன் (one's own) has sprung from தம்—plural of தன். It carries the sense of *loneliness*, *solitariness*, *detachedness*, *apartness*, *uniquness* or *independence*. The Vindhya mountains formed a

formidable barrier to the Āryans of the North, and the Tamilian land was pre-eminently free from Āryan aggression. Even the empire of the Great Aśoka did not extend into the Tamilian territory.

In view however of the third meaning of Tamil as given by Dr. Winslow in his *Dictionary*, I am tempted to give a slightly different account of the name of our tongue. Tamil in the sense of nature, state, quality is evidently derived from தம்—one's own, or proper; hence *proprietas, property, quality, nature* or *state*. Tanmai (தன்மை) is a word of similar signification, which has sprung from the singular base தன் cf. தனம் in சின்னத் தனம்—smallness. The same relation exists between தமிழ் (nature) and தன்மை as between தமி and தனி. The former two are as synonymous and interchangeable as the latter two. The இ between தம் and ழ் is obviously a *chāriyai* or euphonic letter as in இமிழ் and அமிழ். If the above abstract signification were at the bottom of the proper name, Tamil, then our ancestors apparently meant to designate themselves as the natural-born, or people of natural disposition, of good nature, or of agreeable, unassuming or artless character. But it seems more probable that the term was originally employed to designate "*being one's own*"; hence *one's own people*, country or characteristic. The abstract idea is probably not so old as the proper name. If otherwise, the Tamil might lay as fair a claim to *decorum* or *decency* (தமிழ்த்தன்மை) as the Āryan does to *nobility*.

Taking தமிழ் (Tamil) to be a variant of தமி (tami), one might also explain it as meaning "*those who were by themselves* i. e. those who remained *unmixed* and *pure*. It is difficult indeed to say exactly what the original meaning was, but it seems quite reasonable to suppose that the name Tamil has sprung from *tam*, a modified form of *tām* (தாம்)—themselves. With a people who employ such terms of ownership as தமப்பன் (தகப்பன்), தந்தை, தம்மை, தன்னை, தாய், தம்மனை, தமையன், தம்முன், தமக்கை, தம்பின், தம்பி, தங்கை, தமன், தன்னவன், தமள், தமர், தம்மவன், தம்மவர், தம்பிரான், தம்பிராட்டி, etc., to designate their fathers, mothers, brothers, sisters, kinsmen, kinswomen, lord and lady and by

whom 'friendship' is expressed by such words as தனது (as in தனதுபண்ண—to make one's own) and தன்னுடை (being one's own), the most natural expression to denote their own country or community, would no doubt be a derivative from the base *tām* —ones own or proper. Cf. Sanskrit 'Ārya' in its meaning '*of one's tribe*'.

The relation between Tamil and melodiousness is as easily explained as the relation between 'Jesuits' and 'cunning.' Melodiousness or mellifluousness is a characteristic of the Tamil language which even foreigners do not hesitate to own.

A transition from *nature* to *melody* is also easy and acceptable. The secondary meaning of *harmony* or *melody* which the word இயல் (nature) has acquired bears this out. In any case, it is significant that our name is synonymous with sweetness or melodiousness, and carries with it no such bad associations as do the names *Scot* (temper or passion—slang), *Dutch* (gibberish —slang), Greek (a sharper or drunkard—slang), *Jew* (Cheat), and *Ārya* (a mlechcha or barbarian, Tamil classics).

In conclusion I wish to point out clearly the absurdity and unfairness of tracing our national name to an Āryan or Sanskrit source. Such a derivation is as unworthy and ridiculous as an attempt to connect the Sanskrit *Marichika* with the French-English Mirage (pronounced Mirāzh).

If there be any probability in the derivation of Tamil from the Sanskrit *dravida*, I fail to see any reason, why the Sanskrit name Ārya should not be traced to a Tamil source. According to Prof: Max Muller the word "Ārya" with a long *a* is derived from Arya with a short *a*, and this name Ārya is applied in the later Sanskrit to a Vaisya or member of the third caste.

Arya means in Tamil *rare, dear, great, high* or *noble* (vide C. W. Katiravel Pillai's Tamil Dictionary and the Tamil *Nighaṇḍu* called *Divākaram*). It is not improbable that in the eye of the ancient Tamils the small number of Āryan immigrants with their rare colour and queer customs was a *rara avis*.

Nor is it unture that the *Rishis, Munivar,* Pārpār (Seers, stargazers, tutors, episcopi, or students of veda), Aiyar (Brah-

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man priests or Fathers) and *Sreshthins* or Sreddis (heads or presidents of trade guilds) who crossed the Vindhya Hills, and settled in Tamilakam were near to the hearts or affections of the Tamil people, and were looked up to with awe and reverence.

The word Āryan occurs in Tamil classics as a *common* or *appella-tive* name and is traceable to the Tamil vocable *ār* (rareness, dearness, love, treacle, splendour, beauty, fulness, acuteness, enjoying, settling or residing, earth), and among the meanings of the Tamil Āryan are the following:—(1) a learned man, (2) a teacher, (3) a man of high birth, (4) a master, lord, or wealthy porson, (5) a guru or religious preceptor, (6) a friend, (7) a poet, (8) a doctor, (9) one worthy of worship or veneration, (10) Sūrya or Sun, (11) Jupiter, (12) the god Aiyanār, (13) Buddha, (14) Śiva, (15) a pole-dancer or juggler, (16) a *Mlechcha* or barbarian.

Except the last two the above meaning are quite in keeping with those assigned to the Sanskrit word 'Ārya' by European scholars. They say that this name means '*agricultural tribes*' (ex *ar*—to plough), '*one who must be approached*' (from *ar*—to go), or *venerated* (from arch to adore), '*the strong*' '*a lord*', '*a ruler*', '*of good family*,' '*the noble*,' '*the befriended*', '*the honourable*', '*belonging to the faithful*'.

The derivation of the Tamil *Āriyan* from *ār* is clearly in accordance with the rules of Tamil Grammar. Similar derivatives are *Kūriyan* (a sharp man) from Kūr (sharpness), *Sīriyan* (a learned, illustratious, or virtuous man) from *Sīr* (beauty, fame, virtue etc.), *Nēriyan* (a subtle or acute man) from *ner* (subtleness or acuteness).

It is further clear that the Tamil derivative Āriyan is capable of conveying any of the meaning of *ār*.

Being derived from *Ar*—abiding, Āriyan mean *a house-holder* or *settler*. *Ar*—earth would give us Āriyan in the sense of *a cultivator, land owner*, or ruler of lands.

Associating the idea of fulness, with that of learning, wisdom, virtue, beauty, strength, etc., is not foreign to Tamil usage. Such terms as *Sānrōr* (properly full men, hence the

wise), *Sālpu* (fulness or wisdom), *Nirai* (literally fulness hence chastity, justice), *Nirai-Moḻi* (wise saying), *polam, polivu* (from the root *pol*—to be full; hence splendour, beauty), *Nirambiya peṇ* (a full girl, meaning a mature or marriageable girl), *Nirambiya aḻagu* (full or exquisite beauty), *Nirambiya arivu* (full knowledge or perfect wisdom), bear strong testimony to the fact.

In spite, however, of all the above striking points of resemblance between the Sanskrit and Tamil words, and the high antiquity of the Tamil race, it would no doubt be deemed presumptuous on my part if I were to assign a Tamil origin to the Sanskrit word *Ārya*, which is probably as old as the Āryan people of India. Philologists tell us that different words may assume the same form, and one cannot therefore say, with any degree of certainty, whether the Sanskrit Ārya by origin, connected with the Tamil appellative or not. But there seems to be little doubt that in its connotation of a *pole-dancer* or *Mlechcha*, the Tamil word Āriyan refers to an inhabitant of Āryavarta.

The oldest Tamil *Nighaṇḍus Divākaram* and *Piṅgaḷantai* shew Melechchas and *Āryas* as synonyms. This is not curious in view of the fact that the Sanskrit Mahābhārata itself calls tribes settled on the Indus, *which were undoubtedly Āryan*, by the opprobrious name of 'Mlechcha.'

Here we have incidentally a clear testimony that in the olden days there were in India some Āryan tribes whose customs and manners were looked down upon by the Tamils, and who evidently were so far behind the Tamils in civilisation that their national name has in Tamil become synonymous with *Mlechcha* (barbarian).

Another conclusion that we can safely draw is that the Āryans were the first pole-dancers in the Tamil Country, and they were so well known in this capacity among the ancient Tamils that their racial name was easily understood by the latter in the sense of a pole-dancer or even juggler. The expression ஆரியக்கூத்து (litearally Āryan dance i. e pole-dance) is certainly as old as, if not older than, the Tamil proverb

ஆரியக்கூத்தாயினும் காரியத்திலே கண்ணாயிரு (even at an Āryan Dance keep an eye on your own aim or affair), Āriyappāvai (Āryan puppet, hence puppet-show) is another Tamil expression which reminds us of the wanderings of the Āryans into the Tamil land as show-men. The use of the Sanskrit word *Vidhya* in its Tamilised form வித்தை (*vittai*) for magic or jugglery is also significant of the source from which the art has come to the Tamils.

Futhermore the sarcastic Tamil term ஆரியப்பூமாலை (literally an Āryan garland) for a woman who wears the breeches probably has some reference to the position of woman in Āryan Society.

S. W. C.

SOME SPARKS.

Moderation is the elixir of life.

From the known leap at the unknown.

Always remember the noble, and the ignoble will itself depart.

He is the man of will who when tempted does not yield. Not yielding to temptation when there is no temptation is no test.

BRIHAT JABALOPANISHAT.*

FOURTH BRĀHMAṆA.

Next Bhusunda asked Kālāgnirudra the rules of bathing by Bhasma.

2. He replied one should powder the Bhasma reciting Om and consecrate it by the seven Praṇavas (Bhūh to Satyam). By the same mantra he should seek protection from all the quarters (from the evil spirits). Next by the same astra (weapon) mantra, he should besmear himself with Bhasma, the head and other parts of the body. This is called 'Malasnāna' (dirt removal).

3. By reciting the five mantras Īsāna &c., one should apply the Bhasma orderly;—by Īsāna the head, by Tatpurusha the face, by Aghora the thighs, by Vāmedeva the secret place, by Sadyojāta the feet and by Om all the parts of the body. Thus applying the Bhasma from head to foot, he should rinse his mouth and wear a washed or white cloth. This is called Vidhisnāna (bathing according to the rules).

4. In this there are the verses. Take a handful of Bhasma and consecrate it by the Vedic mantras; and apply it from head to foot. This is called 'Malasṇāna' as said above with the mantras.

5. Next Vidhisnāna: By Īsāna mantra one should apply five times the Bhasma in the head with earnestness; by Tatpurusha four times in the face; by Aghora eight times in the heart; by Vāmadeva thirteen times in the secret place; by Sadyojāta eight times in the feet. Thus it should be applied with earnestness. The application in the whole body should be repeated in the night also, without neglecting the rules, except reciting the Īsāna mantra (for the head).

* The first three Brāhmaṇas appeared in Vol. XII, No. 12, June, 1912. pp. 515-521.—*Ed. S. D.*

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6. The application of Bhasma is regularly in the two twilights (Sandhyās), night, morning and evening, after sleep, after eating and drinking water, after performing any necessary actions ; in touching the woman, eunuch, eagle, cat, heron, rat, and similar things, one should repeat the Bhasmasnāna.

7. In approaching gods, sacred fire, Guru, revered men, and when seen by the low classmen and treading the impure places, mere besmearing with Bhasma will not be enough. He should apply Tripuṇḍra, (also) mixed with conch water, reciting the Panchākshara mantra.

8. The Bhasma powder mixed with a good sandal paste is productive of Knowledge. Before noon one should not use the above paste-Bhasma.

9. Next Bhusunda asked the Lord Kālagni Rudra the rules of Tripuṇḍra, (the three lines).

10. (He replied). There are the verse in This. Next one should draw the Tripundra which represents Brahmā, Vishṇu, and Śiva, by the middle three fingers, or by the first, third and fourth fingers, reciting the Pañchākshara Mantra. (The latter one will give a little trouble and is not easy enough to observe. Hence it has become out of practice).

11. The Brāhmaṇa should apply it first in the face ; the Kshatriya, in the head.

12. One should apply it in thirty-two places, sixteen, eight or in five places. The thirty-two places are 1 head, 2 fore-head, 3 and 4 ears, 5 and 6 eyes, 7 nose, 8 mouth, 9 neck, 10 and 11 fore-arms, 12 and 13 elbows, 14 and 15 wrists, 16 chest, 17 and 18 two sides, 19 navel, 20 and 21 the two secret parts (the generative organ and testicles), 22 buttock, 23 and 24 thighs, 25 and 26 Fore part of the thighs, 27 and 28 knees, 29 and 30 ankles, and 31 and 32 feet.

13. The presiding deities of the above places are the eight mūrties (Earth to Ether, Sun, Moon and Ātman) the eight Vidyeśvaras, the eight Dikpālas (the deities of the 8 quarters), and the eight Vasus, namely, 1 Dharma, 2 Druva, 3 Soma, 4 Kripa, 5 Anila, 6 Anala, 7 Pratyūsha and 8 Prabhāsa : Repeat-

ing the names of the above gods, the learned one should draw the Tripundra in their respective places.

14. In sixteen places one should draw the Tripundra carefully. They are 1 head, 2 fore-head, 3 and 4 ears, 5 neck, 6 and 7 fore-arms, 8 and 9 elbows, 10 and 11 wrists, 12 chest, 13 navel, 14 and 15 two sides and 16 back.

15. In each place one should meditate on the respective presiding deities: They are, 1 Šiva, 2 Šakti, 3 Sadāšiva, 4 Īša, 5 Vidyā, 6 to 14 the nine Šaktis, Vāmā &c., 15 and 16 the two ašvini deities called Nāsatya and Dasra.

16. Or, the sixteen places are, 1 head, 2 forehead, 3 and 4 ears, 5 nose, 6 and 7 hands, 8 chest, 9 navel, 10 and 11 thighs, 12 and 13 knees, 14 and 15 feet and 16 the back side.

17. The presiding deities are 1 Šiva, 2 Indra, 3 Rudra, 4 Arka, 5 Vignešvara, 6 Vishṇu, 7 Šri, 8 Hridayeša (Rudra) 9 Prajāpati in the navel, 10 Nāga, 11 and 12 two Nāgakanyas, 13 and 14 the two Rishi Kanyas, 15 Samudra in the feet, and 16 the Tirthas in the back. Thus are the 16 places.

18. Now the eight places are described. 1 the Guru's place (head), 2 fore-head, 3 and 4 ears, 5 and 6 fore-arms, 7 chest, 8 the eight is navel.

19. The eight deities are, Brahmā and Seven Rishis (Atri to Āngiras).

20. The five places are 1 face, 2 and 3 hands, 4 chest and 5 navel. Thus the learned in the truth of Bhasma say.

21. One should observe one of them according to his ability, time and circumstances. If any one is unable to apply Udhūlana (besmearing) he can draw the Tripundra in the following places: in the elbows, fore-arms, back, head and fore-head.

22. The following are the mantras to be recited when the Tripundra is drawn in the places:—in fore-head, adoration to Brahman; in the heart, adoration to Agni; in the navel, adoration to Skandha; in the neck, adoration to Vishṇu; in the elbows, adoration to Vāyu; in the wrist, adoration to the Vasus; in the back, adoration to Hari; in the face, adoration to Šambu; and in the head, adoration to Paramātman.

23. (There is another reading). One should draw the Tripuṇḍra in the forehead meditating on the Lord who has the three eyes, who is the support of the three qualities and who is the father of the three (gods), while reciting the mantra 'Namaššivāya'; in the wrist, on the two pitriş; in the elbows, on the two Lords (Īšānas), in the two sides, on the two Īšas; in the fore-arms, on the two Švachchas; in the back, on Bhīma; in its two sides, on Šiva and Nīlakaṇṭha; and in the head, on the Sarvātman.

24. This (Tripuṇḍra) destroys all his sins even acquired in his previous births. It removes the sins committed by the organs which are above neck, by the drawing of Tripuṇḍra in those places. If it is applied in the ears, the sins and diseases of them are removed; if in the arms, the sins comitted by them are removed; if in the chest, the sin committed by the mind is removed; if in the navel the sin committed by the generative organ is destroyed; if in the back, the sin committed by the anus is removed; if applied in the sides, the sin committed by the embracing etc., other women is removed. One should draw the Tripuṇḍra in all the parts of the body. By this he is supposed to be carrying (worshipping) the three gods, Brahma, Vishṇu and Mahešvara, the three sacred fires, the three guṇas, and the three worlds.

Thus ends the fourth Brāhmaṇa.

FIFTH BRAHMAṆA.

One should wear the Bhasma consecrated by the mantra 'mānastoka'. The uppermost line represents Sāmaveda; the middle one Yajus, (and the last one Rig). The Brahmaṇas and Kshatriyas should reciting the Trayāyusha mantra apply the Bhasma, in the fore-head, two arms, navel, head, chest and both sides.

2. All the first three classes should take the Bhasma prepared by the Agnistotra. To the house-holder the Bhasma prepared by Virajāgni is good. The great men declare, the Bhasma prepared by Virajāgni is good for them; it is better to

have it from Aupāsana fire, as the house-holders worship (it daily). The Brahmachārins should use the Bhasma prepared by the Samidādāna fire (the fire which is worshipped by the Brahmachārins). The Sūdras should have the Bhasma got from the hearth of the Vedic Brahmaṇas.

3. It produces wisdom to the Sanyāsins and creates dispassion to the forest dwellers. They that are above the caste and stage rules (ativarṇa) can have it from the fire of the burning ground. All of them can get the Bhasma from the temple of God. The Śiva yogis should have it prepared from the Śivāgni (agni which is worshipped by a certain method). It can be accepted if it comes from the Śiva temple, or that which had been applied to the Śivaliṅga, or that which has been prepared by the religious ceremonies.

4. In this there are the verses. The Brāhmaṇa has studied all the vedas and heard all and he has performed all his actions, who wears the Tripuṇḍra in his fore-head. Though one who has not observed his caste and stage rules and not performed all his actions, he is honoured, if he wears the Tripuṇḍra once. They, who perform the daily ceremonies, without wearing the Bhasma, do not get rid of the transmigratory life even by crores of births. O intelligent one, they hate deeply the wearing of the Tripuṇḍra and Udhûlana (besmearing) who have committed the henious crimes and acquired sins in their previous births. Their birth in mixture should be inferred by the learned one, O Brahmaṇa, who hate by looking at those who wear the Bhasma in their fore-head. It should be decided that they have not undergone the purificatory ceremonies from the conception forward, who have no faith always, O Sage, in the Vedic Bhasma. Their existence is inferred by the intelligent, as born in the Chaṇḍāḷa families, who beat, O Brahmaṇa, him, who wears the Bhasma. This is the decision of the Sāstras, that they are possessed with the henious crimes who hate the wearing of Bhasma and its authority. They insult Śiva indeed, who hate the Tripundra. They carry (worship) Śiva who wear the Tripundra. Fie the fore-head where there is no Bhasma.

Fie the village where there is no Śiva temple. Fie the birth which does never worship Īśa. Fie the knowledge who has no learning on Śiva.

5. The holy essence of the Rudrāgni is said to be the Bhasma. Therefore one should possess the essence in the form of Bhasma at all the times. The sins are burned of him who possess the Bhasma, as he possesses the fire of Bhasma. He is called the possessor of Bhasma, who has been purified by the bathing of Bhasma. The person is called the possessor of Bhasma, who has applied the Bhasma in the whole parts of his body, who shines himself by the Tripuṇḍra of Bhasma, and who takes his bed in the Bhasma.

Thus ends the fifth Brahmaṇa.

SIXTH BRAHMAṆA.

Next Bhusunda asked Kālāgnirudra to explain the greatness of the five names (Vibhûti......Rukshā).

He replied. ' There was a Brāhmaṇa by name Karuṇa, born as the son to the eldest wife of Dhanañjaya of Vasishṭha family, who had hundred wives. He had a wife called Suchismita. This Karuṇa unable to bear the enmity of his brothers, went to the temple of Nrisimha at the bank of Bhavānī. There, he ate the Jambīra fruit brought by some one to be dedicated to the god. Then they who were there cursed him, O Sinful one, become a fly for one hundred years. He also receiving the curse, to become a fly, reported this to his wife and asked her to protect him (during the period of the curse). Next he became a fly.. Having known this, his brothers killed throwing it in the oil vessel. She (his wife) taking the dead husband, approached Arundatī (Vasisṭha's wife). Arundatī said, enough of sorrow, O Suchismita, I shall revive him now through the Vibhûti. Then she threw a little Bhasma got from the Agnihotra fire in the dead body reciting Mrityunjaya Mantra (Trayambakam Yajāmahe &c). Then by the fanning of Suchismitā a little breaze arose there. Immediately the dead creature came to life by the influence of that

Bhasma. Then at the end of the period of the hundred years, again one of his relations killed him and five others at Kāsî and they were revived by the influence of the Bhasma.

3. The Devas and myself who were once afflicted by the above were revived by the Bhasma. Therefore, O Sinless one, I shall revive thy husband. So saying, the holy Dadhîchi Rishi revived him and assuming his original form resorted to his hermitage.

4. Now will be explained the power of the Bhasma which consumes all the Sins.

5. At the time of the marriage of Gautama Rishi, seeing Ahalyā (his wife), all the Devas have become enamoured. Then they lost their wisdom, and approaching Dûrvāsa Rishi, asked him (the remedy).

6. He replied I shall remove your sin. Once upon a time I gave you all the Bhasma, consecrated by the Satarudra mantra, in order to remove the sin of Brahmanicide &c. Thus addressing, he gave them the holy Bhasma. And said again, you all have become more elightened by my grace.

7. Then the Devas said, O Sage, we have become sinless as soon as we applied the Bhasma consecrated by the Šatarudra mantra, in our body. Just only we realise this wonderful influence of the Bhasma.

8. (Kālāgnirudra Says) O Bhusunda, hear from me the another power of the Bhasma. This is indeed endowing wisdom on Hari and Šankara. This is the destroyer of the Sins of Brāhmanicide &c., and also gives a great prosperity. Thus saying, taking out a little Bhasma for the heart of Siva by the nail Hari besmeared himself, the head and other parts of his body reciting the Gāyatrî and the Panchākshara mantra. Then Šiva said to Hari, meditate in your heart. Meditating in his heart Hari said to Šiva 'seen by me, seen by me'. Then take in a little Bhasma so said Šiva to Hari. Yes. I will take in the auspicious Bhasma. But let me first bathe myself with Bhasma. Thus addressing the Lord, who is to be seen by devotion, Achyuta took in the Bhasma. Then there was a great wonder.

Vāsudeva immediately became white like a crystal, equal to the colour of the white pearl. From that time forward Vāsudeva has become white in colour and bright.

9. I am unable to understand the power of the Bhasma. How can I, O Lord, understand thy majesty? Adoration to Thee, adoration to Thee. I take refuge in Thee. Let me have, O Sambhu, always devotion in Thy feet. The wearer of the Bhasma (only) will become my devotee, (said the Lord).

10. Therefore This Bhûti is said to be the bestower of prosperity (Bhûtikarî). In his (the wearer) front side the Vāsus reside. The Rudras, in the right, the Ādityas in the back side, the Visve Devas in the left, the Brahmā, Vishṇu and Mahesvaras in the navel, and the sun and the moon are on both sides.

11. This is declared by a verse. The Rigs have been established in the Supreme and imperishable ether (of the heart) in which all the Devas reside. What will one do with the Rig, if he does not realise this? They who realise this, they resort to (the ether of the heart, apply this to the Bhasma also).

12. This Brihat Jābāla (Upanishad) is the bestower of all the desires and leads him to the door of Salvation. This is the the Rig, Yajus and Sāma vedas, and is Brahman itself and immortality. He who studys the Brihat Jābāla, whether he be a boy or a youth, attains the greatness. He becomes the Guru and instructor of all the mantras.

13. One should tie the 'Mritya Tāraka' (a single rudrāksha which transcends one, the death), received from the Guru, in the neck, in the (right) arm, or in the tuft of hair (Here is the Vedic authority to wear a single Rudrāksha).

14. Even the world consisting of the Seven islands is not enough to give him fee in return. Therefore with devotion one should give him any sort of a cow. That is the fee, (now it is reduced to a Gomûlya i.e. to the price of a cow, Rs. 3-8-0).

Thus ends the sixth Brāhmaṇa.

SEVENTH BRĀHMAṆA.

Next Janaka of the Videha country approaching, addressed Yājñavalkya. O holy one, instruct me the rules of the Tripuṇḍra.

2. He replied. The mantra for handling the Bhasma is the Pañcha Brahma mantra 'Sadyojāta etc'; for consecrating it, 'Agniriti Bhasma, etc'; for taking it 'mānastoke etc'; for mixing it with water 'Trayāyusham Jamadāgeḥ' etc; for applying it in the head, fore-head, chest and fore-arms, is 'Trayambakam, etc'. Thus the performer becomes pure and gets salvation. Whatever one gets as the result of reciting the Satarudra mantra, gets the same by this application. This is the light of the Bhasma (Bhasma jyotiḥ). Thus says Yājñavalkya.

3. Janaka of Videha country addressed Yajñavalkya what is the result one gets by wearing the Bhasma. He replied. By wearing the Bhashma only one gets salvation and attains the equality of Śiva (Sāyujya). He does not take the rebirth, he does not take the rebirth. This is the light of the Bhasma. Thus says Yājñavalkya.

4. Janaka of Videha country addressed Yājñavalkya, whether one gets the good result or not by wearing the Bhasma? He replied. By wearing the Bhasma only the Paramahamsa-Samvartaka, Āruṇi, Śrutaketu, Dūrvāsa, Ribhu, Nidāgha, Jaḍabhārata, Dattātreya, Raivatuka, Bhusuṇḍa and others have become the liberated ones. This is the light of the Bhasma. Thus says Yājñavalkya.

5. Janaka of Videha country addressed Yājñavalkya what is the result of bathing with the Bhasma? He replied. All the hair-pits in his body become Śivaliṅgas; whether he be a Brāhmana, Kshatriya, Vaiśya, or Śūdra, attains the above position by merely wearing the Bhasma.

6. Janaka of Videha country, with Pippalāda resorted to the regions of Prajāpati. Approaching, he addressed him, O Prajāpati, tell me the greatness of Tripundra. Prajāpati replied him. Just as the greatness of Īśvara so is that of the Tripundra.

7. Next Pippalāda resorted to the Vaikuṇṭha. Approaching addressed him, O Vishṇu, tell me the greatness of the Tripuṇḍra. Vishṇu replied. Just as the greatness of Īśvara, so is that of Tripuṇḍra.

8. Next Pippalāda approaching Kālāgnirudra addressed him, instruct me, O Lord the rules of Tripuṇḍra. He replied I am unable to explain the rules of the Tripuṇḍra. He (Pippalāda) said, it is true.

9. He who covers his body by the Bhasma becomes freed from the samsāra. He who takes his bed in the Bhasma becomes equal to Śiva. He never comes back, he never comes back. The recitor of the Rudra mantra (wearing it) attains the state of immortality. This is the light of the Bhasma.

10. By wearing the Vibhūti he becomes one with Brahman. By mere wearing the Vibhûti one gets the result of bathing in all the holy waters. By wearing the Vibuûti one requires as much results as he gets by the bathing in the Vāraṇasī. This is the light of the Bhasma.

11. When the three marks of the Tripuṇḍra are seen in one's body, one should take the first as representing Prajāpati, the second, Vishṇu and the third Sadāśiva. This is the light of the Bhasma.

12. Next Sanatkumāra addressed Kālāgnirudra, instruct me, O Lord, the rules of wearing the Rudrāksha.

13. He replied. The Rudrākshas have come out from the eyes (aksha) of Rudra. Thus it is known to the world. Sadāśiva, at the time of destruction, having dissolved the universe, closes his destructive eye (the third eye). From that eye have come out the Rudrākshas Hence they are named Rudrākshas.

14. By mere uttering the name of Rudrāksha, one obtains as much result as that of giving the gift of ten cows. This is the light of the Bhasma as the Rudrāksha.

15. The mere wearing of it touching by the hand, brings one as much result as that of giving in gift of two thousand cows. The carrying the Rudrāksha in the ears brings one the result of giving in gift eleven thousand cows; and also he

attains the state of eleven Rudras. When one carries the Rudrāksha on his head gets the result of giving in gift one crore of cows. Of all the places, it is impossible to tell the result of carrying it in the ears. Thus said he.

16. On the head forty-four; in the tuft of hair one or three; in the ears twelve; around the neck thirty-two; in each arm sixteen; in each wrist twelve; and in each thumb six.

17. Next he should perform Sandhyā daily with *muñja* grass (on his hand) and give oblation in the fire reciting the mantras 'Agnirjyotiḥ' etc.

Thus ends the seventh Brāhmaṇa.

EIGHTH BRĀHMMAṆA.

Next (Bhusuṇḍa) asked him, O Lord, tell me the result of (studying) the Brihat Jābāla.

2. He replied. He, who studies the Brihat Jābāla daily, is purified by the Agni, is purified by Vāyu, by the Sun, by the Moon, Brahma, Vishṇu and Rudra, and he is purified by all.

3. He, who studies the Brihat Jābāla daily, arrests (the power of) the Agni, of Vāyu, of the Sun, the Moon, Water, all the devas, all the planets, and he arrests the power of poison he arrests the power of poison. (The repetition is to emphasis it).

4. He who studies the Brihat Jābāla daily, transcends the death, sins, the sin of slaying the Brahmaṇa, the embryo and the hero; and he crosses the sins of slaying all. He transcends the samsāra and transcends all, transcends all.

5. He who studies the Brihat Jābāla daily conquers, the Bhûloka, the Bhuvarloka, Suvah, Mahah, Janah, Tapah, and Satyalokas; and he conquers all the worlds.

6. He who studies the Brihat Jābāla daily, gets the virtue of Studying the Rig, Yajus, Sāman, and Atharva Vedas, Angiras, Sākhās, Nārāšamsis (Itihāsas), and Purāṇas, and he gets the virtue of sudying the Praṇava of Brahman, the Praṇava of Brahman.

7. The uninitiates of one hundred are equal to one initiate (upanīta); the one hundred of the same is equal to one house-

holder; the hundred of the same, to the forest dweller; the same hundred is equal to one Sanyāsin; the hundred of the same to the reciter of Rudra mantra; the one hundred of the same to the reader of the Nrisimhatāpini Upanishad; the one hundred of the same, to the reader of the Atharvaśikha; and the one hundred of the same is equal to one who studies the Brihat Jābāla.

8. This is, indeed, the Supreme abode of him, who studies always the Brihat Jābāla, where the sun does not shine, where the wind does not blow, where the moon does not give light, nor the stars where the fire does not burn, where death does not enter, and where there is no suffering.

9. This is the Supreme abode, which is ever-blissful, and happy, calm, eternal, ever auspicious, worshipped by Brahmā and others, and meditated upon by the Yogins; and entering which the Yogins do not return.

10. This is declared by a verse. That is the supreme abode of the all-pervading one, (Vishṇu) which the sage sees always. It is the light ever-spreading, as if that in the heaven. The seers, when they get rid of anger, and when they are ever wakeful, realise the supreme abode of the all-pervading one.

11. Om, Truth. Thus ends the Upanishat.

R. A. ŚĀSTRY.

Some Sparks.

If the hearer is prejudiced do not talk to him since you cannot convince him.

Adopt a calm and argumentative attitude if you want to convince your hearer.

Strong and vehement words create the like in your hearer and there will be no agreement.

THE "ĀGAMIC BUREAU" NOTES.

I. Saiva Movement.

On Saturday the 29th June 1912 at 6 p.m, in the Amman Ḳovil, Krishnampet, a lecture was delivered to the masses about the essences of religion by Mr. S. Satchitānandam Piḷḷai (The Secretary of the Samāja). He also said that the causes for the present degraded condition of the temples are the temple trustees' ignorance of religion, the substitution of prostitutes in place of the original devout servants of god, the ignorance of religion among the masses; and these were clearly impressed upon the minds of the people, and the lecturer exhorted the people to help each other and work for a common cause.

On the 30th June the Ālandur Šivanaḍiyār Tirukkūṭṭam Celebrated its 2nd anniversary with great eclat. Representatives and members of the Madras, Saidapet and Kunṛathur (the famous birth place of St. Sekkiḻār who wrote Peria Purāṇam) Šaiva Sabha's were present on the occasion. In the morning the Samayāchāryas were annointed and worshipped. The members of the different Sabhas went in procession behind the Samayachāriyas chanting the sacred hymns in sweet tones with the accompaniment of musical instruments. During the Mahesvarapūjā, the founder Srimat Pāl Svāmigaḷ worshipped the Šivanaḍiyārs (servants of Lord Šiva) as Šiva. This act reminds us the verse "ஞானயோகக்கிரியை சரியை நாலுநாதன்றன்பணி: ஞானி நாலினுக்கு முறியன்" "Jñāna, Yoga, Kriyā, Chariya are the different successive methods of worship to our Lord; one who is in the path of Jñāna can worship god in all the methods." In the evening Royapet T. V. Kalyāṇasundra Mudaliar delivered a lecture on 'Advaitam' and after it, he exhorted the people not to hate other sects, that everyone should practise what he teaches rather than desire to force his conviction on others. Then the Secretary of our Samāja delivered an interesting lecture on "Sakaḷopāsanai" and said this upāsanai should be practised in the light of the teachings of our Saints and that without purity of heart, "Sakalopāsanai is not possible and that we should try our best to purify and free the vices from the temples whose worship is the best means for Sakaḷopāsanai." The orthodox felt a little bit by the exposition of these two modern young preachers. We hope that not long after, the spirit of intolerance and conservatism among the orthodox pundits would give place to clear and correct notions of our duty to God, duty to man and duty to the world.

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Report of Mr. K. U. Ponnusvāmi Mudaliyar, Secretary of Šaiva Siddhānta Sabha of Uttaramerur:—On 10th May the Mahešvarapūja of Tirunāvukkarasu Svāmigaḷ was performed with the recitation of Tirumurai. About 1000 poor people were fed on that date. In the evening a lecture on the life of Tirunāvukkarasu Svāmigaḷ was delivered.

On 1st June, the Mahešvarapuja of Tirujñānasambanda Svāmigaḷ was performed with the recitation of Tirumurai. About 500 poor people were fed. In the evening a lecture on the life of the Svāmigaḷ was delivered.

On 19th June, the Mahešvarapuja of Maṇikkavāsaga Svāmigaḷ was performed. About 500 poor people were fed. In the evening a lecture on the life of the Svāmigaḷ was delivered.

On 22nd July, the Mahešvarapūja of Sundaramūrti Svāmigaḷ was performed. About 700 poor people were fed. In the evening a lecture on the life of the Svamigaḷ was delivered.

Lectures delivered by Mr. P. Muthiah Pillai of Tuticorin:—On 25th May he delivered a lecture at Madura Tamil Sangam on "What is Soul!" under the presidency of Šrimān Arumugam Piḷḷai.

On 30th May he delivered a lecture at Haridvāramangalam Students' Tamil Sangam on "*Tirukkuraḷ*" under the presidency of Rai Bahadur Mr. Rāmānujāchariar Avargaḷ.

On 31st May he delivered two other lectures at Haridvaramangalam on "Svānubūti" and "Išvara Upāsana" under the presidencies of Mr. Evangudi Rāmachendra Naidu and Rai Bahadur Mr. Rāmānujachariar respectively.

On 2nd and 3rd June, he delivered lectures at Velangani on Manimantra Audatham' and 'Pancha-Kritiyam' respectively; and on 6th June at Negapatam on Svānubuti.

T. V. Kalyanasundra Mudaliyar of Royapet delivered lectures on 9th June at Mirsapet.

II. Current Literary Activities.

We are glad to note that Bābu Sitānāth Tatvabhūsham has commenced his series of lectures on *Bhagavatgītā* under the distinguished patronage of The Mahārājāh of Piṭṭāpūr. In the first lecture he points out that the story of Krishṇa is more or less mythical and legendary. In the 2nd lecture he says that if all that the *Mahābhārata* and the *Purānas* say about him is true, he cannot have been an incarnation of God. In

the 3rd lecture, which is published in the June number of the *Modern Review*, he discusses the question if Krishṇa was an historical person, in what sense did he believe and declare himself to be God incarnate and the cognate question in what sense did Arjuna and the author of the *Gītā* accept him as such a divine being. In regard to the subject of the first lecture, the matter is not important to us, as it all depends on the belief of the people; and allegorical personages are of greater interest and have wielded greater influence over peoples than real historical characters. The second question depends on a definition of what we consider to be God. From the stand-point of the vaidika Siddhānti, God cannot incarnate in the flesh at all. The third discourse is of greater importance to us. Incidentally he discusses the question whether the author of the *Gītā* believed in Krishṇa as an avatār and whether he was reproducing all the scenes and conversations or whether he was drawing on his imagination and he concludes that the author might have believed him to be an incarnation of the Diety but that he is indenting on his devout imagination the *Sītā* scenes, in as much as the whole teaching of the *Gītâ* is derived from the *Katha* and other earlier *upanishats*. We have ourselves pointed out elsewhere that Chapter xi, is an epitome of the famous *Satarudriyam* in the *Yajur Veda* and similar scenes are met with in the Anuçācana Parva of the *Mahābhārata* also. In answering the main question, he says that Krishṇa could declare himself, and Arjuna and the author of the *Sītā* could believe him to be God incarnate only in the sense in which the national scriptures taught them to do so.

"Since the days of the *Upanishats*, it has again and often been taught that the fully awakened soul, one which has been blessed with a knowledge of its true relation to the Absolute, sees that it is essentially one with the latter and fearlessly declares itself to be so. The typical and classical example is that of Indra in the *Kaushitaki Upanishat* in his colloquy with Pratardana. This is discussed and expounded in the *Vedānta Sūtras* and this exposition forms the accepted key to all declarations of identity with Brahman on the part of the *avatārs* in later Sanskrit literature. The *Sūtras* exposition refers to the case of Vāmadeva in the *Rigveda*, implying that Vāmadeva spoke in the same spirit as Indra, and later writers all accept this reference as correct."

And he also shows by a discussion of the passages in the other *upanishats* in the *Vedānta Sutras* that the fully awakened soul can speak from the standpoint of and in the name of the Absolute self. That this con-

clusion is not farfetched will appear to any one who is acquainted with the Traditional interpretation of the Indian Scriptures by Šaivite Achāryas. Šri Nīlakāṇṭha Šivāchārya in his *Bāshya* on the same *Vedānta Sutras* says as follow:

"When, by the contemplation of the harmonious nature of Brahman and Ātman brought about by Vedāntic knowledge, Vāmadeva attained to the state of Brahman and was freed from all the imaginary limitations due to the identifying of himself with the human body and so on, and his mighty ego expanded so as to embrace the whole universe. he saw that he was present everywhere and accordingly spoke of himself as one with the whole universe including Manu and Sūrya. So, it may be concluded, it was in the case of Indra. In the passage "I am prāna, the conscious Atman," (Kaushitaka upanishad 6) Prāna refers to Para-Brahman, inasmuch as He, blissful by nature, is the cause of all life, as said in the sruti "Prāna is the conscious self, the Bliss, undecaying and immortal." Accordingly it is from the standpoint of Brahman that Indra taught "I am Brahman," "me do thou worship" So, too, Kristna saught to Arjuna, and so several others."

Appaya Dikshita comments at great length on the last phrase 'so too Krishṇa' and Mr. Nallasvāmi Piḷḷai quotes the passage from Šivajñāna Yogi in his *Šivajñānabodha* p. 21 and which is as follows.

"The second portion of this stanza illustrates the principle of *Sohambavana* which underlies every Mantra from Pranava downwards. The devotee (Jivatma) is made to contemplate ("I am the Atma, God"), and he becomes one with God (Advaita). This is the process of identification. The author points out when he can be able to say "I am all the world." This is also the principle which underlies the teaching of Bhagavat Gita, Kristna is the Jivan Mukta who by his holiness has identified himself with God Isvara. He as Guru imparts teaching to his pupil Arjuna; and Sivajñāna Yogi observes, "Is it not by this process of Sohambavana that Krishna when teaching Gita to Arjuna says 'I am all the world' and shows the Lord's Visvasvarupa in himself and teaches him to worship him and him alone leaving all other Gods; and Arjuna who believed in him firmly and understood the true significance of his word, performed Šiva Pujah till his life's end, and the flowers showered by him on Kristna in Divine worship appeared on the sacred person of the Lord. Krishna as one who received Siva Diksha (Initiation) from

Upamanya Maharishi and had perfected himself in the knowledge of himself and his Lord, had perfected himself in Sohambāvana."

This principal of identifying oneself as God is called Soham or Šivoham Bhāvana. And it is traditional in all Hindu Schools to view even ones human teacher as an incarnation of God and works like *Paṇḍāra Mummaṇi Kovai*, *Nenjuviḍuthi.thu*, all addressed by the Jñāna-chārya carry out this idea. And it being rsmembered that the relation of Guru and Sishya is established between Šri Krishṇa and Arjuna who in the very beginning says " I am thy disciple, suppliant to Thee. Teach me." (II. 7). It may be said that Mr. Tatvabhūshan being a Brāhmo his general views are coloured thereby, but Brahmoism is itself a colourless religion and as he has shown in his *Philosophy of Brahmoism* has been gathering ideas from time to time, objecting some and picking up something else and if we can see anything from its movement of to-day, it is Mr. Tatvabhūshan who is moulding and shaping it to-day, giving it a distinct by Vedāntic turn. Of course every man's view of things is the combined result of his education and environment, still we must acknowledge where independence of judgment and uncritical sense is displayed by an author and speaker and we are sure this credit must be given to Mr. Tatvabhūshan. And we are all the more glad that his independent view is supported by the traditional interpretation of the Šaivite teachers and confirming thereby also the truth of the Siddhānta.

In the July number of the Modern Review appears an interesting article on *The Dravidians of India* from the pen of Mr. B. C. Muzumdar He distinguishes them from Kolarians and Nunedas and includes under them Telugus, Tamils, Malayalis, Canarese and Coorgs, Gonds and many Hindu Castes of Bengal. He discusses the various theories of their origin such as their descent from negritos, mongolians, black caucasians and reject them all. He adduces various facts to show that the same people have been living in the Southern presidency from neolithic age at the latest and that they were therefore autochthonous and that they must have spread to the north from the south. He points out that the noted differences about the colour of skin and shape of nose between the Southern and Northern people are not such as to warrant us to assert their independent origin and it is being established that the colour of the skin was due to climatic influences and he adduces several facts from the history of the known times to show that the Dravidians were not much

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inferior to the Aryans in the remote past either in physical appearance or in mental powers. He explains away the fact of old hostility between the Aryans and Dravidians in the Vedic age, by instancing from history that in the early stage of social evolution friendly communication does not exist even between societies of similar development. He also points out that people belonging to the same stock do develop different languages and religious systems, when evolving independent civilizations at different centres. And his conclusion is that the autochthonous Dravidians did not and do not differ ethnically from the Aryans who are supposed by some to be new comers in India in historic times. This view may not be welcome to some who are always harping about the superiority of the Aryans over the Dravidians but truth should be welcome to all.

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Did Jesus the Christ Live? *(10 Cents, Peebles Publishing Co., 519, Fayette St. Los Angeles, Cal. U. S. A).*

There are curious specimens among men who though incapable of thinking sound like all men go the length of denying the existence of great men such as Christ, Krishna and others. Such men will find it better and more useful to use their intellect and energy in teaching some sound principles of morality and working for the common good of all humanity. There must have been some one to answer to the names of Christ and Kristna else, so much literature and so much philosophy and such belief might be no where. The miracles of these men could not be the production of a over-heated imagination, much less could they find reference by so many contemporaries and in the gospels. This is not the only reason to support the existence of those personages There are other facts which strongly go to prove the existence of these personages. The pamphlet under review is issued by Drs. Peebles and Daniel W. Hull of America. These contributions were sent to the *Progressive Thinker* as a reply to an article that appeared in it denying the existence of Christ. It is regrettable that these contributions were refused publication. Whenever we publish an article criticising or denying others, we should be only doing justice to allow the opponent to have his say and then if there is anything unreasonable, we can again argue.

Drs. Peebles and Hull are men of great experience and knowledge and their pamphlet exhaustively cites evidences which prove the existence of Christ. No reference is lost in establishing the truth, and these two gentlemen have never lost their calmness in refuting the statements of the few sceptics. A perusal of the pamphlet will amply repay one by

enlightening one on the way of criticism and the use of sober and sincere language to unite hearts of brothers. May the supreme Lord of Bliss and knowledge enlighten our brothers who are still in darkness even in this 20th century.

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Oahspe by Dr. J. M. Peebles, M.A., M.D., PH.D. (*Peebles Publishidg Co.*)

This is a criticism on a new bible supposed to be more original and truer than the present Holy Bible with which we all are familiar. It is regretted that the 20th century is producing wonderful specimens of spurious works. Oahaspean Bible, as Dr. Peebles puts it, is most unscientific, unspiritual and unpsychological. This article too was sent to the Progressive Thinker as reply but was refused publication.

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We are glad to hear from Thakur Shri Jessrajsinghji Seesodai that an association called "The London Hindu Sabha" has been started 'solely to foster Hindu feelings and thought and encourage Hindu Dharma'. We feel highly gratified that a long felt want in London has been supplied by the Supreme grace and Love of our Lord Śiva. We hope in the near future a Hindu temple will be erected under the auspices of this Sabhā on the Thames. "The subscription of the Sabha is 2sh. 6d. quarterly in advance, which will also entitle members to a free copy of publication of the Sabhā. (Rule 3)." We give below the 'aims and objects' &c., of the Sabhā.

"To bring together the "Hindus" residing temporarily or permanently in Great Britain into closer contact with one another and to foster brotherly feeling among them.

"To render assistance to the Hindus in Great Britain in times of sorrow, sickness, or distress.

"To keep up and promote Hindu social and religious ideals, and to organise and celebrate Hindu festivals whenever convenient.

"To advise and organise means for the well-being of *Hindus in general*".

Names of Members of the Managing Committee:—Kumar Shri Chandradevji Seesodia, (*Vice President*). Thakur Shri Jessrajsingji Seesodia, (*Chairman and Treasurer*). Lala Ram Rakhamal Bhandari, (*Hon. Secretary*). Sundara Raja, (*Asst. Secretary*). Dr. Ananda K. Coomaraswamy, D. Sc., Mr. S. C. Guha, N. B. Vibhakar, B.A., L.L.B., Thakur Brij Mohan Singh, N. S. Aiyar, B.A., B.L.